

## OPERA BOUFFE.

**"Barbe Bleue" at the Academy of Music.**

*Barbe Bleue* is not altogether a novelty upon the Philadelphia stage, having been served up, after a fashion, in an English dress, which we need not say is incomparably inferior in all respects, save that of mere fastidiousness, to the original, as it came fresh from the hands of Offenbach and the Messieurs Melhac and Halévy. The plot of the extravaganza is based not altogether upon the old-time nursery tale of "Blue Beard," the source of mingled delight and horror to our infantile days, but more especially upon a piece of medieval French history, on which the nursery tale is likewise founded, somewhat as follows:—

Gil de Retz, a powerful baron of Brittany in the days of the Crusades, attained a most enviable reputation as an enemy to the people living round about his castle, being in the habit, according to the unpleasant rumor which was freely circulated, of cutting women and children into his stronghold, and there putting a summary end to their existence. For his multitudinous crimes he was finally indicted and put upon trial before the Council at Rennes; but the judges entertained such an unwholesome fear of his desperate men-at-arms that no amount of testimony availed to convince them of his guilt. As the notorious brigand was about to go unwhipped of justice, the prosecutor arose, and after reproaching the court for its cowardice, changed the charge against him to one of sorcery, whereupon a prompt conviction ensued, and Gil de Retz was burned alive at the stake.

The fate of Gil de Retz was not more melancholy and tragical than that of "Maufredo," the troubadour; but it was rather too violent for the purposes of operatic extravaganza, and so Messieurs Melhac and Halévy, who do the literary business for Offenbach, have contorted the old story after the following fashion:—

The first act, disclosing a village scene, with mountains in the background, and the castle of "Blue Beard" in the distance, opens with an affecting interview between "Prince Saphir" (personated last evening at the Academy of Music by M. Dardignac) and "Fleurette" (Mad'le Marie). "Prince Saphir" is disguised as a shepherd—how fat, staid, and unpropitious would be the mimic life of the stage without these princes in disguise!—wearing a gorgeous satin vest which envelops him with mystery and serves to give a clue to his noble origin at the outset; while "Fleurette," seemingly a simple shepherd girl, is subsequently developed into the long-lost daughter of old "King Bobeche" (M. Francis). The love-making of the pair is soon interrupted by the advent of "Boulotte" (Mad'le Irma), a rump, boisterous damsel, merrily of her charms, and disposed to make love to everybody. She plunges at the "Prince" and vehemently insists that he shall embrace her, which the modest and proper youth in the satin vest declines to do. "Popolani" (M. Tholer), an alchemist in the service of "Blue Beard" (M. Aujac), and "Count Oscar" (M. Benedic), who has risen, "by the help of the ladies," to the position of Prime Minister to "King Bobeche," interrupt the struggle. "Count Oscar" is in search of the daughter of "King Bobeche," who had been set adrift in a basket when an infant, somewhat after the fashion of Moses of old, being thus regarded as an incubance to the royal household; while "Popolani" is charged with selecting from among the village girls a "Rose Queen," his master having taken a sudden fancy to crown one, with the presumed intent, of installing her as his sixth wife, having just gotten rid of his fifth in a mysterious way, through the agency of this same "Popolani." "Count Oscar" suggests that the Rose Queen be selected by lot, to which "Popolani" gives assent. The village girls are summoned, and proceed to give their names to the scribe, who writes them on slips of paper and deposits them in a basket, from which the lucky maiden is to be drawn by a child. While the names are being written, "Boulotte" soliloquizes upon her chances, and finally requests that her name be taken also. This action greatly astounds the gay young men of the village, who desire to know if "Boulotte" will dare claim "the prize of virtue." "Boulotte" insists that she will, in the following ditty, somewhat more faithfully rendered than in the English version which accompanies the libretto:—

"How eagerly they press their claims!  
In league together, one and all  
Pursue it;  
Don't crowd me out, my princely dames;  
For if you press me to the wall  
You'll rue it!  
If you have rights, I have mine, too;  
The world is not so strict, I wot,  
That I may not, as well as you,  
Demand the prize that's drawn by lot.

"This true, before a gay gallant  
I don't put on an angry air,  
All blushing;  
I'm not obscured by prudish cant,  
Like those who are as good as fair,  
So gentle!  
But, take my name, let's have fair play;  
The world is not so strict, I wot,  
That I may not, as well as they,  
Demand the prize that's drawn by lot."

"Boulotte" name is drawn from the basket as a matter of course; and then "Count Oscar" discovers that the basket once belonged to the royal household, and finally, to his great delight, he finds in the owner of it, the simple shepherdess "Fleurette," the long lost "Princess Hermia," daughter to "King Bobeche." The Princess is installed in a palanquin, and her escort starts for the court, accompanied by "Prince Saphir," still disguised as a shepherd, to whom she declares she will remain faithful in her new, found station. On the way "Blue Beard" encounters the Princess, is struck with her charms, laments that destiny should throw so many fair dames in his path, only to be snatched from his arms by accidental death, and resolves that this one shall be mourned by him, along with the rest. Then the melancholy widower meets "Popolani," and while discussing with him the appearance of his sixth wife that is to be "Boulotte" enters and is presented to "Blue Beard" as her future spouse. Nothing daunted, she exclaims:—

"Well I know the man I wed  
Little good has ever feigned;  
But I'll venture, for 'tis said  
Nothing risked is nothing gained."

The first act closes with "Blue Beard" fully consoled, and tripping:—  
"I'm the knight Blue Beard! Hooryay!  
Ne'er was widower so gay!"  
The second act transpires at the palace of "King Bobeche," whose troubles are of an opposite character from those of "Blue Beard." The worthy sovereign is moved to great jealousy by reason of the supposed intrigues of certain courtiers with his wife, "Queen Clementine" (Mad'le Duclos). Five of these unucky gentlemen have already been put out

of the way by "Count Oscar," to ensure his royal master peace of mind. The "Princess Hermia" is also to be provided for, and this occasion the king some little tribulation, for the young lady, still faithful to her shepherd swain, rebels against a princely match arranged for her. But when she discovers that the "Prince Saphir" and the shepherd are one and the same, she is quite pacified, and the court puts on its gayest air, in honor of the approaching marriage. The newly-married noblemen of the realm, among others, are invited, to present their wives for the latter to kiss the king's hand. "Blue Beard" and "Boulotte" are among the number. The latter, however, not accustomed to courtly ways, offers to bet twenty sous that "the fat old woman, with the merry face, is 'Queen Clementine,'" passes by the proffered hand of the king, to give "Prince Saphir" a rousing kiss; puts the climax on the consternation of the court by throwing herself on the king's neck, with a warm salutation on each cheek; serves all the courtiers in like fashion; and then rushes forth, followed by the astonished "Blue Beard" and indignant cries from the courtiers.

The third act discloses the cave of "Popolani," the alchemist, who, soliloquizing, reveals the fact that, instead of having put an end to the five previous wives of "Blue Beard," he has merely stowed them away in a recess of the cavern resembling a tomb in outward appearance. To the alchemist "Blue Beard" shortly appears and announces that "Boulotte" must be summarily disposed of, in order that he may wed the "Princess Hermia" before the clock strikes twelve, the hour appointed for her marriage with "Prince Saphir." "Boulotte" is then brought in, a sleeping draught is administered to her by "Popolani," "Blue Beard" departs to console himself with his seventh wife, "Boulotte" is quickly brought around by means of a galvanic shock, the entrance to the apparent tomb is thrown open, revealing the other five wives seated at a sumptuous repast, and by them "Boulotte" is welcomed as "the sixth wife of the man with many amorous fancies." Under the instructions of "Popolani," the six wives thereupon disguise themselves as gypsies and sally forth to seek the King and lay before him an account of the criminal whims of "Blue Beard."

With the opening of the fourth and last act, we are again introduced to the palace of "King Bobeche," where the nuptials of the Prince and Princess, about to be celebrated, are interrupted by the entrance of "Blue Beard," again a widower, who announces the death of his sixth wife, and demands of the King the hand of his daughter. The King demurs to such a wooing, but only to be threatened with "pulverization" by "Blue Beard," who reminds his liege lord that the royal army is not in a condition to compete successfully with his own. "Prince Saphir" relieves the King of his dilemma by challenging "Blue Beard" to mortal combat, the King declaring that to the best man of the two the hand of his daughter shall fall. When the duel is well under way, "Blue Beard" raises the cry of "Police!" "The Prince looks around hurriedly for the myrmidons of the law, and "Blue Beard" takes advantage of his being thus thrown off his guard to stab him in the back, remarking naively that he "learned that trick of his fencing master." His rival thus disposed of, the nuptials of "Blue Beard" and the "Princess Hermia" are about to be consummated, when the whole unsatisfactory arrangement is upset by the entrance of a band of gypsies, which, when unmasked, proves to be "Popolani," with the six wives of "Blue Beard," and "Count Oscar," with five of the victims to the King's jealousy, none of whom had been put to death as supposed, and "Prince Saphir," who had been resuscitated in time to take part in the closing tableau. There are seven men and seven women—all the latter being wives of "Blue Beard." He desires to know if he is to keep them all, and the King is puzzled as to what disposition he is to make of the courtiers. "Count Oscar" suggests that the difficulty be settled by each gentleman receiving the hand of one of the ladies, to which the King and "Blue Beard" cheerfully assent. The latter receives back "Boulotte," whose easy virtue is quite as much as he deserves; the "Prince Saphir" is made happy with the "Princess Hermia," whom she had loved when in a lowly station; and the other five couples are as satisfactorily matched. Satisfactory, indeed, it is; and as the curtain falls, "Blue Beard," the man of many fancies, sings:—

"As for me, I am satisfied  
That such joy should all betide;  
Ne'er was widower so gay  
As the knight Blue Beard! Hooryay!"

Such is the plot of *Barbe Bleue*, a racy, romping sketch of free and easy life in days gone by. As a drama it is not without great merit, being full of striking situations and remarkably free from monotony. It is brisk in action, lively in sentiment, extravagant in all its details. It is not as free from objection, on the score of morality, as *Martha* and *The Bohemian Girl*, two fair specimens of the grand opera school of literature, but when we compare it with *Don Giovanni*, *Rigoletto*, and *La Favorita*, to the vile plots of which the grandest scores of Mozart, Verdi, and Donizetti are sung without offense, *Barbe Bleue* can lay claim to positive merit. Such a comparison is, however, entirely unjust, as we have repeatedly urged heretofore, in discussing the claims and merits of *opera bouffe* in general. The two schools of lyric art are so widely separated that they have almost nothing in common in a musical way, and the necessities of the case render as wide a divergence in the accessories of plot and language imperative.

The first performance in this city of *Barbe Bleue* in the original was given at the Academy of Music last evening, by Mr. Bateman's new French troupe, every member of which was a stranger to Philadelphia. The cast was as indicated above, and in the main it was the best that Mr. Bateman has yet given us. Mad'le Irma, a plump and fair little creature, with an attractive face, and a wonderful freedom of action, was favorably received at the outset, the audience doubtless being prompted to make the most of her by the slashing assaults which have been leveled at all of Offenbach's productions and their interpreters. Her cordial reception was fully justified, for she ranks far above Fostee as an actress, both vocally and histrionically. Her voice is a full and rich mezzo soprano, free from jars and breaks, pleasing and forcible throughout; and whenever the not over-tasking composer demands of her a display of the most intricate vocalization, she acquits herself with great credit where Fostee

would cut the sorriest sort of a figure. Nor does she depend so much as the latter upon snorts and kicks and grimaces for effect, although the rôle of "Boulotte" is one which is inseparable from such eccentricities of art. M. Aujac, the new tenor, is deserving of equal praise when brought into comparison with the principal tenors of Mr. Bateman's first troupe. He may not be as ingenious as Guffroy, but his voice is a great deal stronger and more reliable, enabling him to execute the rôle of "Blue Beard" with more taste and skill than we have yet seen in that of "Fritz" or "Paris." Of the other artists who made their first appearance last evening, it is only necessary to say that they are all accomplished actors, and quite passable as far as their vocal powers and culture are concerned.

In speaking of the merits of *Barbe Bleue* as a musical composition, we can compare it with *La Grande Duchesse* and *La Belle Helene* alone, a comparison which does not place it in an altogether favorable light. It is not equal in merit to the latter, while both it and *La Belle Helene* sink far below *La Grande Duchesse*. In the concerted pieces only has Offenbach done full justice to his powers, although he has interspersed his score with many attractive passages, and is characteristically himself from the overture to the finale. Indeed, if we had not known what the opera was, we should have taken it to be a supplement to either *La Grande Duchesse*, or *La Belle Helene*.

The piece is placed on the stage in an elegant manner, with magnificent costumes, and a chorus that is better than any which have gone before it. In their general execution every member of the troupe is painstaking and thoroughly at home, doing full justice to language, music, and sentiment, and presenting to the public an entertainment which, while not pretending to belong to the highest school of art, is brilliant, humorous, and popular. *Barbe Bleue* will be given throughout the week, and after it will come *La Grande Duchesse* and *La Belle Helene*.

## DRAMATIC.

**The "Lancashire Lass."**

Mr. H. J. Byron's drama *The Lancashire Lass* was produced last evening, according to announcement, both at the Arch and Chesnut Street Theatres. Mr. Byron is the author of some of the best dramatic works of the day. This is not very high praise, it is true, but it is something to be able to sincerely commend a modern playwright for something more than the opportunities which he offers to the stage carpenter and machinists to distinguish themselves. Mr. Byron generally has an intelligible and interesting plot, a reasonably well-written dialogue, and his characters, if not always studied from life, are drawn with more or less skill, and allow some scope for the display of ability on the part of the actors who may be called upon to fill them. *The Lancashire Lass* inclines more to what is known as the sensational than most of Mr. Byron's plays. It is well spiced with villainy and murder, forgery, suicide, and other crimes form the substance of the story. The scenes, however, all come to grief, and suffer in one way or other for their offenses. The virtuous hero and heroine escape the perils that beset them, and are united and live happily in a manner most satisfactory to the feelings of the audience. The moral, therefore, is excellent, and the idea impressed upon the minds of all at the fall of the curtain is, be virtuous and you will be correspondingly happy. The plot of the play may be stated as follows:—

"Ruth Kirby," the heroine of the piece, is the daughter of a wealthy farmer, who determines that she shall enjoy the educational advantages which have been denied herself. While the father, therefore, is merely a rough old farmer, the daughter, on arriving at a marriageable age, is a refined and accomplished lady. "Ned Clayton," a young engineer, succeeds in engaging "Ruth's" affections, but an adventurer by the name of "Robert Redburn" also becomes smitten with her charms, and he sets to work to cut "Ned" out by fair means or foul. "Redburn," who passes himself off for an artist, secures as an assistant in his schemes "Kate Garstone," a factory girl, who is in love with "Ned Clayton" herself, and therefore embittered in her feelings against "Ruth," and she is also in the power of "Redburn," who is aware of some nefarious doing of her's in London. "Ruth" is induced to believe that "Ned" is faithless to her, and at length "Redburn," with the aid of "Kate Garstone," obtains so much influence over her that she writes a letter consenting to elope with him. The letter falls into the hands of "Ned Clayton," who opens it in the presence of "Ruth's" father. Just at this moment "Ruth" herself enters the room, and "Ned," to screen her from the old man's indignation, reads the letter as if it was an indignant rejection of "Redburn's" proposal. After this magnificent act, however, he refuses to give her a place in his affections, and to drown his sorrow he enters on a course of dissipation.

Two years later we find "Redburn" endeavoring to repair his damaged fortunes by marriage with "Fanny Danville," the daughter of a Liverpool merchant of reputed wealth. "Mr. Danville," however, suspects the character of his daughter's suitor, and refuses to listen to him. "Redburn," however, obtains the assistance of "a party by the name of Johnson," who had been transported a number of years before for a forgery which was really committed by "Mr. Danville," and who now seeks to obtain revenge by forcing the merchant to marry his daughter to the adventurer. "Ruth Kirby," however, who, having left home after her rupture with "Ned Clayton," is living in the family of "Mr. Danville" in the capacity of governess, frustrates this scheme and saves the young lady. "Redburn," baffled at all points, leaves the country, and "Johnson" makes the merchant pay large sums for his silence about the forgery business. To escape from his importunities, "Danville" takes advantage of an opportunity which is offered him and pushes "Johnson" into the river. "Kate Garstone," who had visited the same spot for the purpose of ending her course of guilt and misery by suicide, witnesses the transaction from behind a pier, where she lay concealed; and when "Ned Clayton," who having been the last person seen in "Johnson's" company, is arrested for his murder, she springs forward to tell all she knows, but fails to the ground exhausted, and expires before she is able to tell the truth. "Redburn," who was on his way to the ship at the time the murder was committed, succeeds in fastening it upon "Ned," and he then proceeds to renew his attentions to "Ruth."

"Ruth," however, rejects his proposals with contempt, and she shows her affection for

"Ned" by endeavoring to effect his escape from prison. To this end she cajoles "Jellick," his jailer, who had once been a suitor of hers, and consents to marry him provided he will do her the service she requires. "Redburn," however, is on the watch, and he is about to have "Ned" again arrested when he himself is taken into custody on a long series of swindling charges.

Five years pass by, and we find "Ruth" and "Ned" happily married and engaged in sheep farming in Australia. "Mr. Danville" has confessed himself the murderer of "Johnson," and thus "Ned's" innocence is established. One day, however, they are astonished by seeing "Redburn" take refuge in their house from a number of pursuers who had detected him in some thieving operations. "Ned," forgetful of the injuries he had received from the villain, offers him a pistol to defend himself, and the ungrateful wretch turns the weapon on his preserver. Before he can pull the trigger, however, he is shot by the rifle of one of his pursuers, and, as they rush in, it is found that "Redburn" came to his end by the hand of the party by the name of "Johnson," who explains that when he fell into the water he was rescued by a ship bound for Australia, and that he had reformed and become a useful member of society.

*The Lancashire Lass* is not the most meritorious of Mr. Byron's plays, but it is more likely to make money for the author and manager, and to please the fancy of a large portion of the playgoing public, than better productions. Taking it all in all, however, the piece is superior to most of the dramas of its class, and if well placed upon the stage and well acted, it could scarcely fail to make a hit. It is fairly written, and ability has been shown in the arrangement of the scenes so that the curtain shall descend upon an effective climax to each act, and a striking situation at the end of the play. The feature of the drama, however, and what raises it above the commonplace, is "the party by the name of Johnson." This is a first-rate sensation part for a competent actor, but the other characters are all of the conventional styles that have been exhibited so often that the name and an indication of the line of business is a sufficient intimation to the habitual playgoer as to what he may expect to see. Judging *The Lancashire Lass* on its own merits, we would not be able to award it any great amount of praise, but in comparison with other dramas of like character, its superiority entitles it to commendation. It was received with enthusiasm at both theatres last evening, and the probabilities are that it will have a long run. Some judicious pruning, however, is needed; and if the dialogue is liberally cut in a number of places, the play will not be injured materially, and the performance will pass off smoother and conclude at a somewhat seasonable hour.

**The "Lancashire Lass" at the Arch.**

Mr. Piew has placed the *Lancashire Lass* upon the stage in good style, although there is not as much new scenery as we expected to see, from the announcements that were made. The effects of good taste and good management were evident, however, in the stage appointments no less than in the efficient manner in which the various parts were rendered, and in the absence of awkward balks and waits, which are usually so annoying on the first night of a new piece.

Mr. Hill's personation of "the party by the name of Johnson" was, in the main, very good. This was especially the case in the first two acts in which he appeared. Mr. Hill's "make-up" was capital, and he brought out the strong points of the character in excellent style. Mr. Hill's peculiar, half-choked style of elocution, however, detracted from the merits of this as it does from many more of his personations. We do not know whether the defect which we have named is natural and therefore irremediable, or whether it is merely a bad habit. If the latter, it ought to be cured as soon as possible. If Mr. Hill would only speak plainly he would be a much more acceptable actor, and with his undoubted talents it is worth while for him to heed the hints which have been dropped from time to time on this point. The drunken scenes in the third act were not overdone, but there was too much of what is at the best an unpleasant exhibition, and the performance would be improved if "the party, by the name of Johnson," allowed us to see less of him while under the influence of the "rosy." The third act might be cut down to half its present proportions with advantage, and he still be long enough before the audience to secure their sympathies without wearying them.

Miss Price played the part of "Kate Garstone" very well indeed, but the cast would be strengthened if she were to take the more juvenile and pleasing, but scarcely more important rôle of "Ruth Kirby," and Mrs. Drew were to undertake "Kate Garstone" herself. Miss Price has scarcely sufficient energy and tragic power for such a character as "Kate Garstone," while Mrs. Drew could give it with all the power and intensity that are required to make it a prominent part in the play. Mrs. Drew herself shows to less advantage as the beautiful and fickle, but, after all, true-hearted "Ruth," than she would as the revengeful, half-gypsy "Kate." Both parts were well acted, but the change we have suggested would be an improvement. Mr. Every makes a capable representative of the villain "Redburn," and Mr. Wallis, always a careful and painstaking actor, makes the most of the small part of "Farmer Kirby." Mr. Craig has few opportunities to show his comic abilities as "Spotty," but what he does is well done, and he is entitled to credit for not attempting to overact his part or to give it more importance than it is fairly entitled to. Mr. Hemple as "Jellick," Mr. Mackay as "Mr. Danville," and Mrs. Croas as "Fanny Danville," all did well in characters which did not bring them prominently forward. Mr. James, who undertook the part of "Ned Clayton," afflicts his audience with the same bad style of utterance as Mr. Hill, only in a greater degree. This gentleman acted the character assigned him reasonably though not remarkably well, but he ought to learn to speak plainer. We believe that he could do it if he would make the effort, and he would create a much more favorable impression. With the exception of the part of "Johnson," and perhaps that of "Kate Garstone," the play does not afford opportunities for any very good acting that will be much out of the usual line; and as most of the characters at the Arch are creditably filled, and the play passes off with spirit, that is as much as we can reasonably expect. The qualities of which we have spoken commend it to those who admire rather highly spiced entertainments, and the piece and performance have the merit, unusual in so-called sensational plays, of not being utterly senseless.

The dramatist has displayed ability in the construction if not in the writing of the play, and at this theatre its success is not undeserved. An immense audience was in attendance last evening, and the curtain was rung up at the end of each act and at the conclusion of the play, in compliance with the hearty applause which rewarded the efforts of the actors.

**The "Lancashire Lass" at the Chesnut.**

A fine audience assembled last night at the Chesnut Street Theatre to witness the performance of the *Lancashire Lass*, which the management claim to have obtained direct from London, together with the models for the scenery, from the author's agent, and to be the only authorized production in the city. Whether this be so or not will be decided in the course of a few days, Mr. Sinn having submitted the question to the United States Courts. From the names that had been announced in the past the public had expected to see some very good acting, and in that they were not disappointed, for, generally speaking, the performers named did excellently, and the piece itself, considering that it was its first performance, and the first appearance of many of those who assumed the various rôles, went off to the satisfaction of every one present. It is that kind of drama that attracts the attention of the auditors, and the language is so blended with the scenery and stage effects that the interest is not allowed to flag until the end of each act, when the effect is so striking that each and every one in the house allows his or her pent-up feelings to escape in the shape of hearty applause. At the conclusion of each act last evening the curtain was drawn up for the second time.

There were many new faces in the company, and among these were Miss Henrietta Irving, Senora Eleonora de Carliano, Miss Bessie Sudlow, Mr. E. P. Thorne, J. T. Ward, Mr. A. R. Beecher, and J. B. Studley. All the above were well received by the audience, and Mr. J. B. Roberts in particular was warmly applauded when he made his appearance.

The "Ruth Kirby" of Miss Irving was a natural piece of acting. Her manner was not at all staid, but easy and graceful. Senora Carliano, who sustained the character of the gipsy girl, "Kate Garstone," is a Spanish brunette, with rather awkward movements and an indistinct enunciation. Miss Bessie Sudlow, as the light and frivolous "Fanny Danville," acted well her part, but the "Grecian band" which she affected was in shocking bad taste and certainly out of date, more especially so when we remember that a recent writer proved beyond doubt that the fashions of France and America are not adopted in England until a year at least after they are inaugurated in those countries. The ridiculous postures of Miss Sudlow were received with such derisive laughter that it is to be hoped that this lady will conform her dress to the times. The greatest piece of acting in the whole play was that of J. B. Studley, "a party by the name of Johnson." His "make-up" was admirable, and his delineation of the character was such as it ought to be. His rendition of it in the scene in which he discloses himself to "Mr. Danville" as "an old pal," and the drunken scene in the third act were warmly applauded. Mr. E. V. Thorne was rather tame as the true lover, but he will evidently do better as he becomes more familiar with the part. Mr. J. B. Roberts, the villain, appeared only in the prologue, but he rendered "Farmer Kirby" in his usually acceptable manner. "Spotty," the waif and stray, had a good representative in J. T. Ward. The only one in the cast who seemed to be ill at ease was Mr. E. L. Tilton who assumed a rôle, "Robert Redburn," that was not at all suited to his abilities. The remainder of the characters were well attended to by the balance of the company.

**The City Amusements.**

At the WALNUT Mr. E. L. Davenport will appear this evening as "Long Tom Coffin," in the nautical drama of *The Pilot*, and as "Rob Roy" in the Scotch drama of that name.

To-morrow evening Mr. T. J. Hemphill, the Business Manager, will have his annual benefit, when we hope he will be complimented by a full house. *London Assurance* and *The Pilot* will be performed, with Mr. Davenport in the characters of "Dazzle" and "Long Tom Coffin."

At the CHESNUT the drama of *The Lancashire Lass* will be performed this evening.

At the ACADEMY of Music Bateman's French opera bouffe troupe will appear this evening in *Barbe Bleue*.

At the AMERICAN there will be a miscellaneous entertainment this evening.

THE GERMANIA ORCHESTRA will give a public rehearsal at Musical Fund Hall to-morrow afternoon.

WE PERCEIVE by our advertising columns that Mr. Johnson, formerly consulting surgeon and Dentist to the Royal Family of England, will lecture at Assembly Building, Monday evening next, on "The Physiology and Harmony of Female Dress," embodying the views of the highest scientific and artistic authorities in Europe on that interesting subject.

THE YOUNG MEN'S Glee Society will give a grand instrumental and vocal concert at the Musical Fund Hall on the 15th inst. Messrs. Graff and Habelmann will appear, with a number of other favorite singers, with a full chorus, and an orchestra of thirty-six pieces. Selections from the best composers will be given.

## CITY ITEMS.

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THE BEST PANTALON CUTTER IN THE UNION is at CHARLES STOKES & Co.'s, No. 524 Chestnut street.

FINE FRENCH Calf Boots and Gaiters.—The man who has never experienced the pleasure of wearing a pair of boots made by William H. Helweg, is to some extent an object of commiseration. We speak knowingly, having worn Helweg's boots for years. Their comfort, however, is not their only recommendation, as they are made of the best material and in the very best manner. Helweg will employ an incompetent workman, therefore his work is always first-class. His store and factory is at No. 335 Arch Street, next to the corner of Sixth. GROVER & BAKER'S Highest Premium Sewing Machines, No. 730 Chestnut street.

NOVELTY. PRINCE OF WALDM Walking Coat, cut by FAIRCHILD. THE PRINCE OF COATS CUTTERS. A perfect gem of the art. Call at CHARLES STOKES & Co.'s, No. 524 Chestnut street.

## ASTONISHING REPORTS.—

3000 CASES OF CONSUMPTION CURED. Professor Trousseau, of the Children's Hospital Paris, reports that, in two thousand cases of Consumption, in which the formula for *Upham's Peppermint Cure* was used, it cured nearly every one. It allays the cough, heats the lungs, and gives a new lease of life. Sold \$1 per bottle, or six for \$5. JONESTON, HOLLOWAY & COWDEN, No. 602 Arch street.

JEWELRY.—Mr. William W. Cassedy, No. 15 South Second street, has the largest and most attractive assortment of fine jewelry and silvers in the city. Purchasers can rely upon obtaining a real, pure article furnished at a price which cannot be equalled. He also has a large stock of American watches in all varieties and at all prices. A visit to his store is sure to result in pleasure and profit.

CARPETS.—Housekeepers (and especially country merchants and farmers visiting the city) will find it to their interest by calling at J. T. Delacorte's wholesale and retail carpet warehouse, No. 35 South Second street, above Chesnut, before purchasing elsewhere. See advertisement in another column.

TRY ONE. A suit made from the NEW COLORED SCOTCH CLOTHS and IRISH FREEZES, as they are gotten up at No. 521 Chestnut street, is far ahead of anything in that line in the country. TRY ONE. CHARLES STOKES & Co.

DRINK THE FAMOUS ARLICHO Water, and read THE EVENING TELEGRAPH at Hillman's News Stand, at North Pennsylvania and Second.

THE NEW YORK NEWS DEPOT, lately opened on Chestnut, west of Sixth, No. 514, is a model establishment of its kind in Philadelphia. Nearly every new, light, and convenient, goods conspicuously displayed, everything in perfect order, it is really a pleasure to stop in his place. We have just received from "Harper's Weekly" and "Monthly," the "Atlantic Monthly," and "Century," etc., in addition to these all the other periodicals, domestic and foreign, the daily papers published here, in New York, and other places. The best books can be found upon his counters. He deserves success, and will secure it.

PLEASE NOTICE.—We are receiving daily fresh instalments from our own work-rooms, elegant goods made under our own supervision, and our assortment will be kept up continuously, and at the most reasonable prices. We take a pride in having the best stock (both of men's and boys' clothing) in the city. We are determined to sell them all out, and have therefore marked the prices low. A large force of salesmen to give good attention to all, either looking or buying. W. ANAKER & BROWN, THE LARGEST CLOTHING HOUSE, THE CORNER OF SIXTH AND MARKET STREETS.

Others will prefer Our Stylish Double-breasted Suits, Our Stylish Double-breasted Suits, Our Stylish Double-breasted Suits. We are determined to sell them all out, and have therefore marked the prices low.

W. ANAKER & BROWN, THE LARGEST CLOTHING HOUSE, THE CORNER OF SIXTH AND MARKET STREETS.

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